WORCESTER ART MUSEUM

WINTER OF 1899–1900.

CATALOGUE OF PICTURES

FROM THE COLLECTION OF

THEODORE M. DAVIS, ESQ., OF NEWPORT, R. I.

JACOPO ROBUSTI.

1518—1594.

Called Il Tintoretto, or the dyer's boy.

Italian, a great master of the Venetian school. No painter has excelled him in nobility and grandeur of conception and in vigor of execution. He is famous as a portrait painter. But his works have suffered from a darkening of the colors owing to his use of a darkly colored canvas.

1. Portrait.

"The Tintoretto, No. 1, and the Campi, No. 24, are both noteworthy for their dignity of pose and the sobriety of their color. The Campi especially looks like a very real man, a scholar or a dignitary of some sort. Both have that unconsciousness of self, that quality of looking out at you, as from some strong tower, that is characteristic of the best portraits."

JULES DUPRÉ.

1812—1889.

With Corot, Rousseau (see No. 8), Diaz (see No. 11), Daubigny (see No. 17), Troyon and others, one of the famous group of painters known as the French landscape school of 1830. To all artists of the latter half of the 19th century this school has given new standards of color and

method, new and lofty aims and ideals. It has taught them to seek for the poetic representation of nature while at the same time they endeavor to give the actual truth of her endless moods and aspects. Dupré has been called the leader and thinker of this group of painters.

2. Landscape.

"The Dupré, No. 2, gives a fine effect of rolling, moving cloud scenery, though the landscape is painted much darker than we are accustomed to see since it has been the fashion to paint in the high key of actual daylight."

SIR HENRY RAEBURN.

1756—1823.

Scotch portrait painter.

3. Portrait of Marion Gilchrist, wife of James Gilchrist, of Edinburgh.

"The Raeburn, No. 3, is a most noble portrait. The stately old lady, belonging to a generation which did not need supports for the back, sits erect and looks out with great dignity and sweetness. The mouth pressed together, the soft look of the old flesh, the eyes a trifle blurred and sunk away from the lids, are all touchingly rendered, and the black dress and soft enswathing white cap are strongly relieved by the fine red of the background."

PIERRE PUVIS DE CHAVANNES.

1824—1898.

French, almost entirely a painter of mural decorations in which he has achieved the grand style. Primitive simplicity of conception, pale, delicate colors, figures of great severity, give to his art a lofty distinction, a poetic charm. The splendid decorations of the stairway of the Boston Public Library are by Puvis de Chavannes.

4. Sleep.

"The Puvis de Chavannes, No. 4, is a fine example of the painter, who, untouched by the modern French craze for sensation and for painting the actual and the trivial,

steadily maintains the ideal, the epic view of life. The picture is entitled 'Sleep.' In vain we ask 'who' and 'where' and 'why.' He merely shows us forms, old men, maidens, mothers with their babes, all heavy with slumber, while over their unconscious figures the moon casts her silvery light. They may be wanderers from a far country, perhaps to-morrow they will cross the sea. Perhaps they are weary with toil, a few implements of labor seem to suggest this. Yet after all, we are ashamed of our queries as the one single idea expressed by the painter gains possession of us and we realize the beauty of sleep itself, sleep that is for all, trustful, restful, natural sleep, watched over by the quiet moon and the faithful stars."

FERDINAND BOL.

1611—1680.

Dutch painter, the oldest pupil of Rembrandt. The portraits of his later manner, of which the picture shown seems to be an example, are fine, taken in the fullest light.

5. Portrait of a lady.

"The portrait by Bol, No. 5, is noteworthy for the charming painting of the lace and the hands as well as of the head, and for the way in which the whole is enveloped in a golden light. The difficulty of giving this golden effect without making the picture look yellow is very great. It is given by introducing gray and pearly tones under a yellow glaze."

GIOVANNI BATTISTA MORONI.

c. 1520—1578.

Northern Italian painter, pupil of Il Moretto, of Brescia. Celebrated as a portrait painter; at his best he ranks near Titian himself.

6. Portrait of an Abbess.

"The Old Abbess, by Moroni, No. 6, is interesting from her very homeliness. The face expresses such power and goodness that the eye lingers lovingly upon it as the soft shadow of the cap falls on the wrinkled old cheek."

JAN VAN DER HEYDEN.

1637—1712.

Dutch, called the Gerard Dow of architectural painters, combining in his pictures an unspeakable minuteness of detail with the perfect effect of a whole. The admirable and finely placed figures in his pictures are by Adrian Van der Velde.

7. A Street in Leyden.

THEODORE ROUSSEAU.

1812—1867.

Among the great modern French landscape painters he is by some given the chief place, and no one of them surpassed him.

8. The Pasture.

"The Daubigny, No. 17, the Diaz, No. 11, and the Rousseau, No. 8, all illustrate the triumph of the French school of 1830, in making beautiful and interesting pictures out of very simple elements. A bit of river scenery, a rolling plain, a cloud effect, any of these, if painted aright, may make a more companionable picture than some vast mountain peak or waterfall, which surprises us instead of putting us at our ease."

MICHAEL JANSE MIEREVELT.

1567—1641.

Dutch painter, chiefly of portraits. With a simple, truthful feeling for his subject he combines clear and warm coloring.

9. Portrait of a lady.

"Quite a different affair from the Romney is the portrait of a lady in brocade by Mirevelt, No. 9. Here the subject had very slender natural advantages. But the painter accepted her as she was, rendered her thin hands without flattery, and by taking her reddish yellow hair and her scarlet lips as a scheme of color, developed this scheme into a portrait of great splendor and attractiveness. Notice how

the darker reds of the brocade are focussed by the light red of the bows and the fan, matching the lips, and how the golden of the hair is repeated in the gold bracelets and chain, both being echoed again by the flowers in the hair and relieved by the dark overdress and delicate white ruff. The picture is a masterpiece of color and composition."

JAN VAN GOYEN.

1596—1656.

Dutch landscape painter. Water is a prominent feature in his pictures of his native land, and he first introduced that mode of treating the Dutch landscape afterwards adopted by the great painters of the Dutch school.

10. Landscape.

NARCISSE VIRGIL DIAZ.

1808—1876.

Distinguished French landscape painter, born of Spanish parents in Bordeaux.

See notes on No. 2.

11. Landscape.

FRANCESCO DI MARCO RAIBOLINI.

1450—1517.

Called Il Francia.

Italian, early a goldsmith and later master of the mint at Bologna, and celebrated for his dies for medals. The pictures of this "devout and excellent master" show gem-like color, grace and spiritual expression, and few painters have given greater sweetness and beauty to Madonna heads. He was also a master of portraiture.

12. Madonna and Child.

"A fine example of Francia. The loveliest face in the picture is that of the angel, whose smile is most attractive."

LEONARDO DA VINCI.

1452—1519.

Painter, Sculptor, Architect, Poet, Musician, Engineer, Physicist.

The most accomplished painter of his generation and one of the most accomplished in the world. He was the first painter to recognize light and shade as among the most significant and attractive of the world's appearances and as elements of the utmost importance in his art.

13. Portrait of a young girl.

"The Leonardo, No. 13, is not much more than a sketch. It represents a highbred maiden, with an air of great distinction and reserve."

HANS MEMLING.

1435?—1494.

One of the greatest of the early Flemish masters. He excelled in work on a small scale.

14. Madonna and Child.

"The Memling, No. 14, is most lovely. The expression of deep affection between the mother and child more than atones for their lack of conventional beauty."

PAUL MOREELSE.

1571—1638.

Dutch. A good portrait painter. He is chiefly interesting as a forerunner of Rembrandt.

15. A monk.

GEORGE ROMNEY.

1734—1852.

English historical and portrait painter. His portraits of women are full of grace, distinction and sweetness.

16. Portrait of Mrs. Pole-Carew, who was Anne, second wife of Charles, Lord Somers.

"The Romney, of Lady Somers, No. 16, is a most charming portrait of a true English lady. The face is full of sweetness and truth. One would like to claim her as a friend as she sits there in her simple summer dress, looking up with frank and earnest gaze."

CHARLES FRANÇOIS DAUBIGNY.

1817—1878.

One of the most noted French landscape painters and etchers. His landscapes have great dignity of composition and beauty of color and outline. Specially a painter of river scenes. His picture here shown was exhibited in Paris in a collection of 100 masterpieces.

17. The River Front.

See notes on Nos. 2 and 8.

EMANUEL MURANT.

1622—1700.

Dutch painter of buildings, which he preferred should be dilapidated.

18. The Old Castle.

MICHAEL JANSE MIREVELT.

See No. 9.

19. Portrait of a lady.

"The other Mirevelt, No. 19, is of a woman sober in attire, with a wise, half-mocking smile, as of one who looks at life, not unkindly, perhaps, but with more penetration than is comfortable for her neighbors."

BARTOLOMMEO VIVARINI.

c. 1444—1499.

Italian, of the early Venetian school. He had that sense of color from first to last distinctive of the Venetian painters, and his pictures also possess dignity of form and severity of drawing. This last characteristic he is said to have owed to the study of Mantegna.

20. Madonna and Child.

"The Vivarini, No. 20, is a fine example of the stately Madonna, and the effect of red with the gold background is very rich and pleasing."

FELIX ZIEM.

Contemporary French painter.

21. Sunset in Holland.

GIOVANNI BATTISTA MORONI.

See No. 6.

22. Portrait.

"A splendid rendering of a man is the large Moroni, No. 22. It is very simply treated with the plain, warm gray background Moroni loved so well, but you feel that the man himself in all the grandeur of his noble port and the rich simplicity of his attire, is there before you just as he was before his contemporaries several hundred years ago. Notice in this picture and in No. 6 the painting of the hands for which Moroni was celebrated.

ÉMILE VAN MARCKE.

Contemporary French painter of animals and landscape, pupil of Troyon.

23. Landscape with cattle.

"The Van Marcke, No. 23, gives us a beautiful group of cattle in sunlight."

GIULIO CAMPI.

1500—1572.

Italian painter, of Cremona. Of the so-called eclectic school.

24. Portrait.

See No. 1.